

SCB 2841



32,577

FILLMORE'S



FOR

SUNDAY-SCHOOLS, CHURCHES

AND

THE SOCIAL CIRCLE.

BY

JAMES H. FILLMORE.

CINCINNATI:
PUBLISHED BY FILLMORE BROTHERS.
ALSO, R. W. CARROLL & CO.

PRELUDE.

LITTLE did we think, six or seven years ago, when we took so much boyish delight in the Sunday school songs, that some day we would publish a book that would give to thousands of children pleasure such as we then enjoyed. But as time rolled on, our experiences served only to increase our love and devotion to the cause of music, which has budded and blossomed in the shape of Songs of Glory for Sunday Schools, etc., which we put forth with confidence that it will be welcomed by Sunday school superintendents, children, and singers generally.

The songs are scriptural, and worthy of a place in the hearts of all good people; besides, we claim this special advantage over the Sunday school singing books of to-day: The notation is such that all may learn the songs—everybody can sing. Not only so, but those who wish to learn to read music will find this the best illustration of what reading music is that has ever been devised. The principle is the same to singers as that of figured base to the organist.

Songs of Glory owes its excellence in a great measure to friends who have contributed so liberally to its pages. We hope singers will give honor to whom honor is due as they sing either their words or music. We return to them many thanks.

Credit is due Golden Hours, a magazine published by Hitchcock & Walden, from which some of Mr. PORTER'S songs were taken by permission. Also The Little Sower, Christian Monitor, and Christian Standard for the use of their poems.

That our book may be instrumental in building up the Sunday School, enlivening Social Worship, and leading many to glory, honor, immortality, and eternal life, is our prayer.

THE AUTHOR.

CINCINNATI, June, 1874.

SONGS OF GLORY,









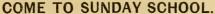


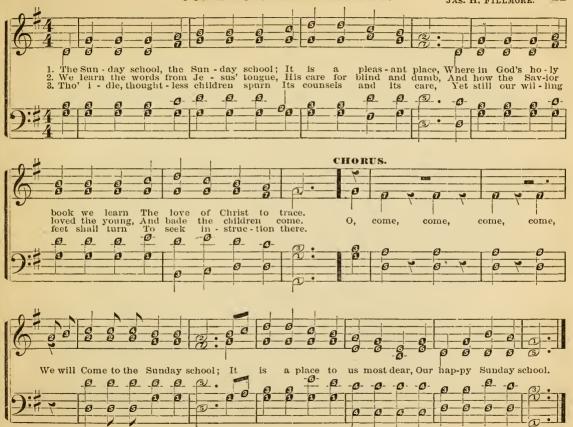






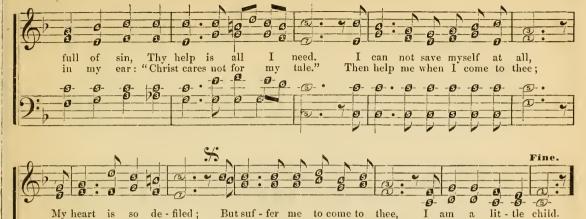


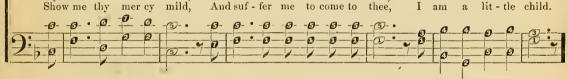






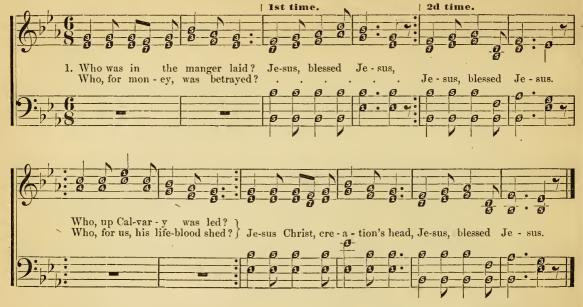
LITTLE CHILD'S SONG. Concluded.





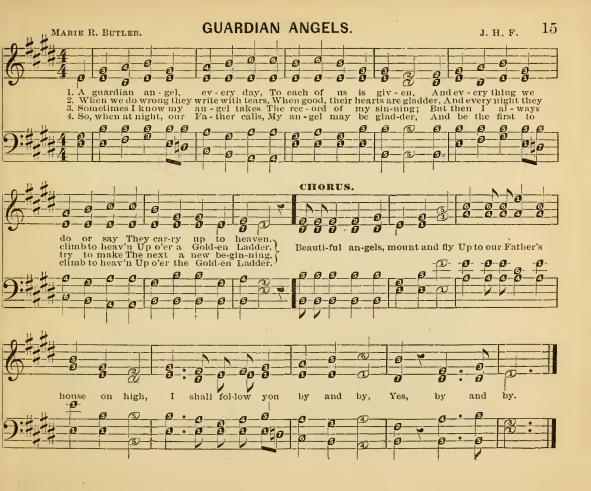


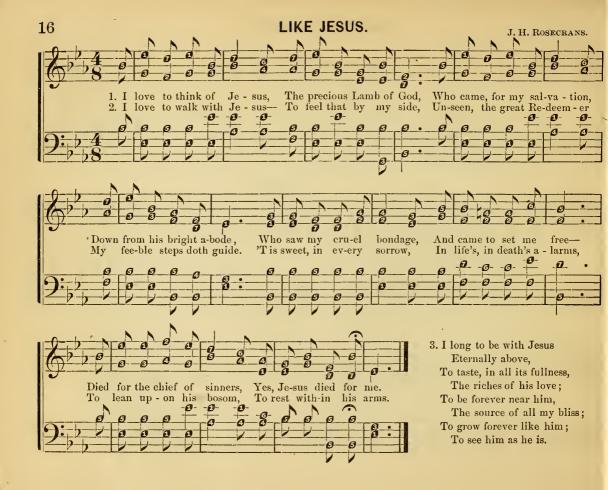
3. Teach me to be a patient child,
To do thy utmost will;
Teach me to feel thro' all my grief
My Savior loves me still.
Thro' every childish grief and woe,
Thro' tempests dark and wild,
Lord, suffer me to come to thee,
I am a little child.
Suffer, suffer, etc.



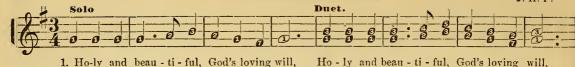
Who can rob the grave of gloom?
 Jesus, blessed Jesus.
 Who can raise us from the tomb?
 Jesus, blessed Jesus.
 When before the Judge we wait,
 Who will open heaven's gate?
 Jesus Christ, our Advocate,
 Jesus, blessed Jesus.

Who will give us sweetest rest?
 Jesus, blessed Jesus.
 Who, in heaven, shall we love best?
 Jesus, blessed Jesus.
 At his feet our crowns we'll fling,
 While with rapturous songs we sing,
 Jesus Christ, our Savior, King,
 Jesus, blessed Jesus.



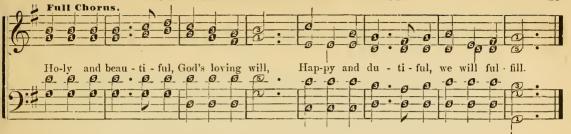




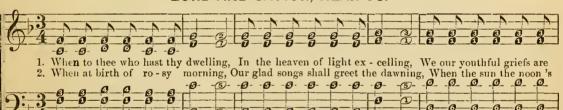


- 1. Ho-ly and beau ti ful, God's loving will,
- 2. Ho-ly and beau ti ful, the an gels say;
- Ho ly and beau ti ful, the an-gels say,
- Ho ly and beau ti ful, singing and prayer. 3. Ho-ly and beau - ti - ful, singing and prayer,





LORD AND SAVIOR, HEAR US.

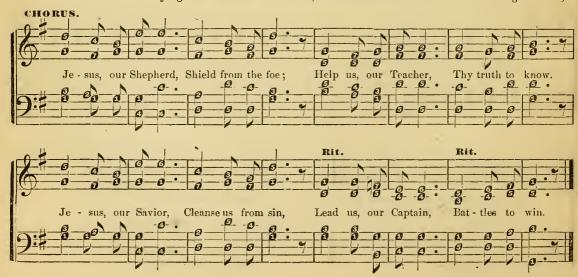


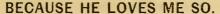


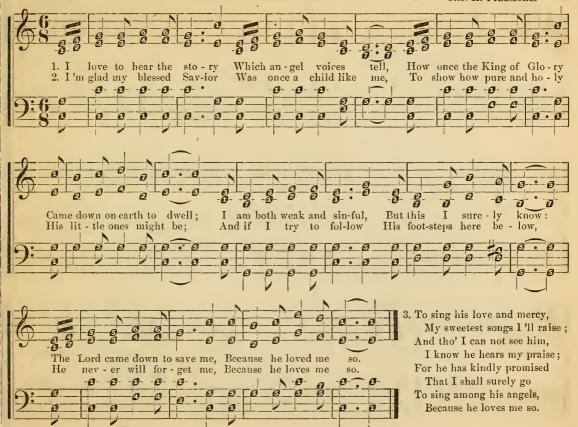
- Or when day's bright hours are ending, When the shades of night descending, We are at thy footstool bending, Lord and Savior, hear us.
- For a life thy praise expressing,
 For a death thy name confessing,
 For a heaven of endless blessing,
 Lord and Savior, hear us.



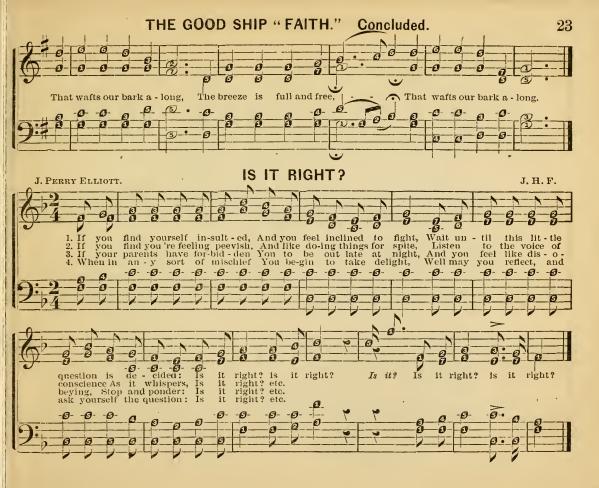
- From wolves he will guard them, And never will cease To lead to green pastures By waters of peace.
- 2. Is Je sus a Teacher? Then by the same rule, The children that love him Belong to his school) The lessons he teaches So sweetly are told, That every child thinks them More precious than gold.
- 3. Is Je sus a Captain? His sol-diers we are, His ban-ner above us Bears Bethlehem's star. The foes that we fight are The world, flesh and sin; We trust through our Leader The battle to win.
- 4. Is Je sus a Savior? Then sinners are we; But he from sin's bondage Our souls will set free:) And when in the judgment Before him we stand, We trust to be found at This Savior's right hand,











en.

en.

bring me home When

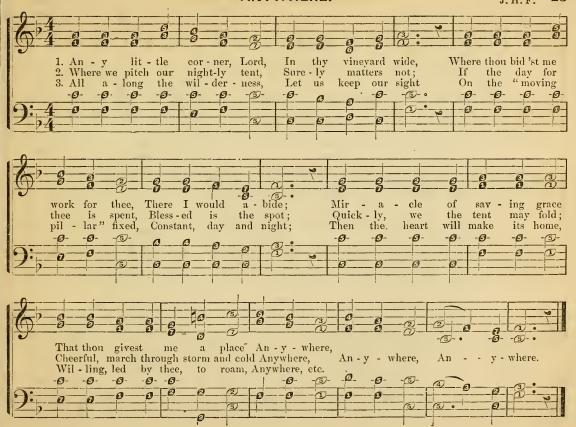
to our home He'll

bring me home to heav

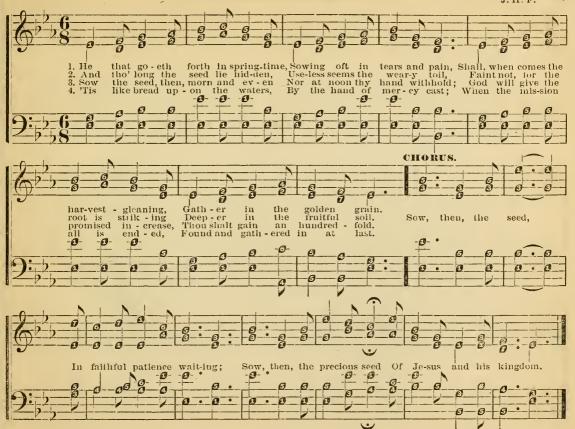
to our home in heav

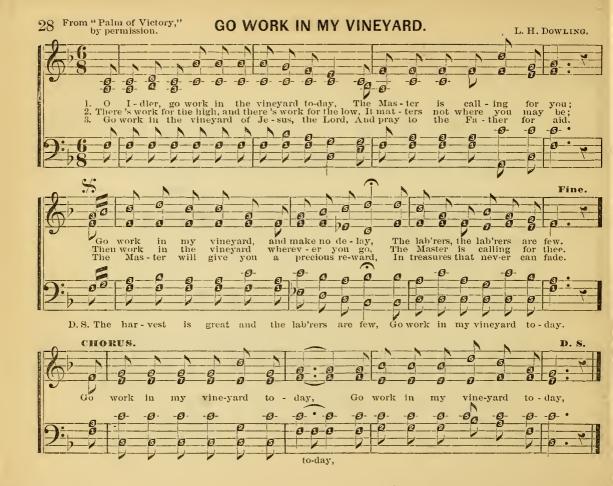
heav - en.

heav - en.







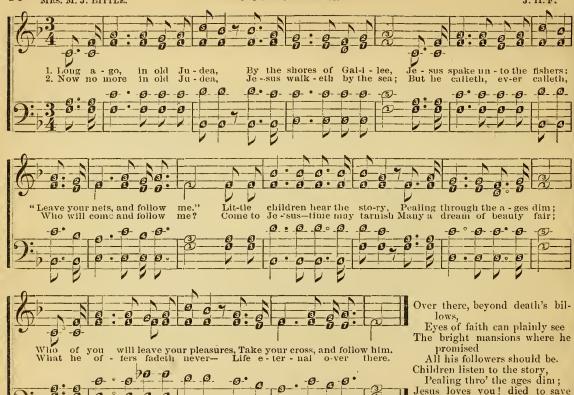


BRINGING IN THE SHEAVES.

KNOWLES SHAW. TO THE MEMORY OF MY BELOVED BROTHER, A. D. FILLMORE. 1. Sowing in the morning, sowing seeds of kindness; Sowing in the poontide and the dewy eyes: 2. Go and tell the nations now in heathen blindness; Tell them Jesus died—now no excuse he leaves.
3. Sowing in the sunshine, sowing in the shadows. Fearing neither clouds nor winter's chilling breeze; 4. Go, then, even weeping, sowing for the Mas-ter, Tho' the loss sustained our spir-it oft en grieves, Fine. We shall come rejoicing, bringing in D. S. Waiting for the harvest, and the time of reaping, Bid them come to Jesus; thus prepare the harvest, You shall come rejoicing, bringing in the sheaves. By and by the harvest, and our labors end -ed, We shall come rejoicing, bringing in the sheaves. When our weeping's over, he will bid as welcome, We shall come rejoicing, bringing in the sheaves. D. S. gold - en sheaves. the gold - en sheaves. Bringing in the the golden sheaves. the gold - en sheaves.

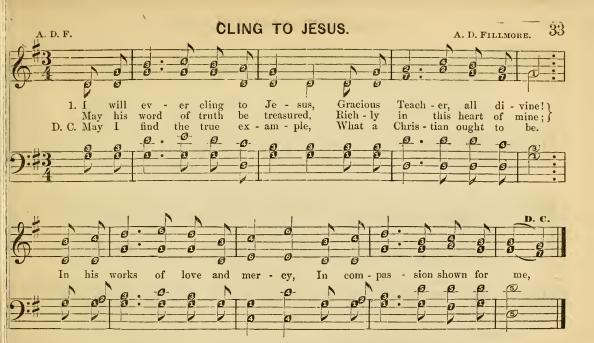
you!

Give up all, and follow him.



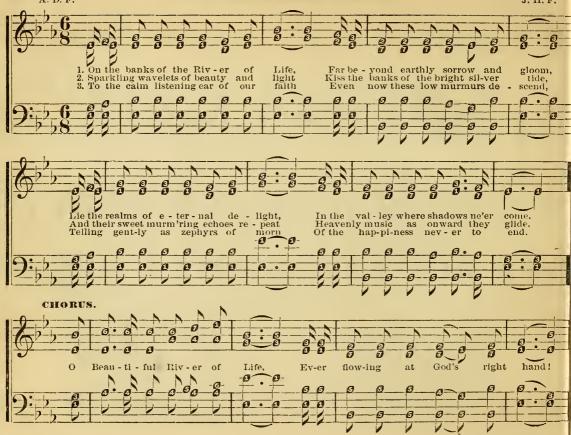




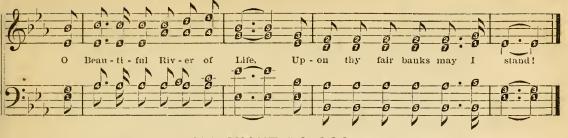


I will ever cling to Jesus,
 He shall be my prop and stay;
 Though in perils and temptations,
 He will guide me on my way.
 Though the storm-cloud gather darkly,
 Though the lamp of life grow dim,
 Yet, amid the gloom of dying,
 I will ever cling to him.

3. I will ever cling to Jesus,
Prophet, Priest, and mighty King;
By his wond'rous condescention,
Be my heart inspired to sing.
I will ever cling to Jesus,
Hastening on my pilgrim way,
Till the dawning of the morning
Ushers in eternal day.



BEAUTIFUL RIVER OF LIFE. Concluded.



ALL MIGHT DO GOOD.

J. H. F.



1. We all might do good where we often do ill; There is always the way if there be but the will; 2. We all might do good in a thousand small ways: In for-bear-ing to flatter, yet yielding due praise; 3. We all might do good, whether low-ly or great, For the deed is not guaged by the purse or estate;



The it be but a word kindly breathed or suppressed, It may guard off some pain, or give peace to some breast.

In spurning ill humor, reproving wrong done, And in treating but kindly the heart we have won.

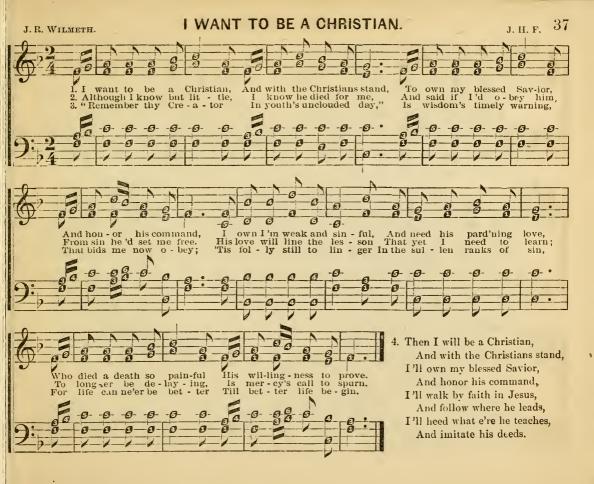
If it be but a cup of cold water that 's giv'n, Like the widow's two mites, it is something for Heav'n.



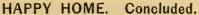


There are the sweet-voiced angels, Around the great white Who bow in willing homage To him who rules alone. [throre, beath guards the mystic portals, And gently one by one He leads in weary mortals Whose earthly work is done.

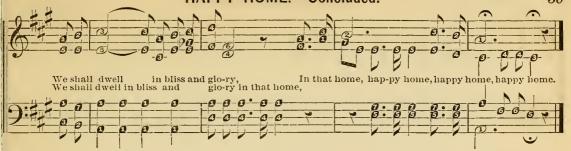
They stand before the Father, The Lord of life and love; He smiles upon his children, He welcomes them above; And all in joyous singing, And peace for evermore, There in that far off country, Upon that golden shore.







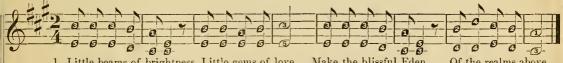






LITTLE SONG.

J. H. F.



Little beams of brightness, Little gems of love,
 And the lit-tle angels, Singing as they roam,
 Make the blissful Eden Of the realms above.
 Make that land delightful For a heavenly home



3. So may little children,
As a little band,
Brighten every footstep
To the heavenly land.

 Little prayers devoted, Little songs of praise, To our blessed Father Brighten all our days. Learning of the Savior Is the heavenly way, Leading on to Glory, And eternal day.











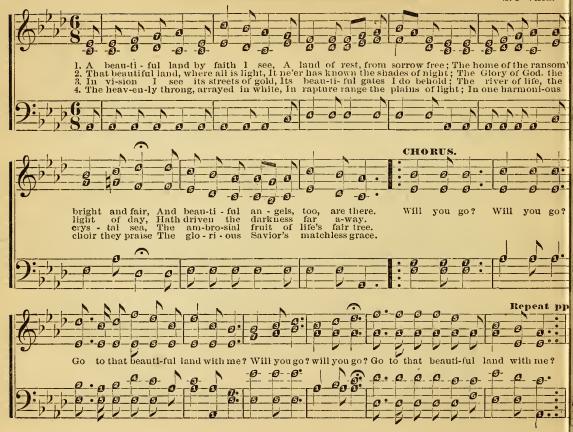




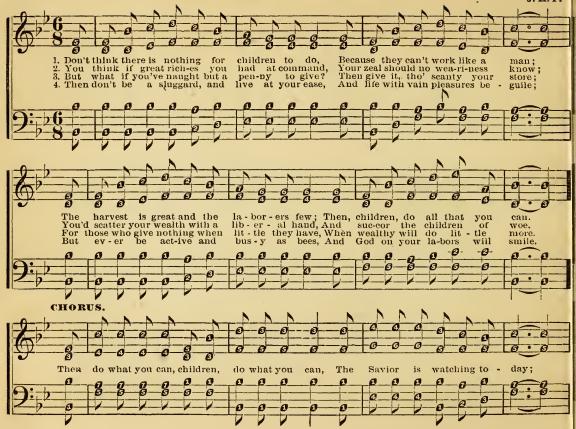


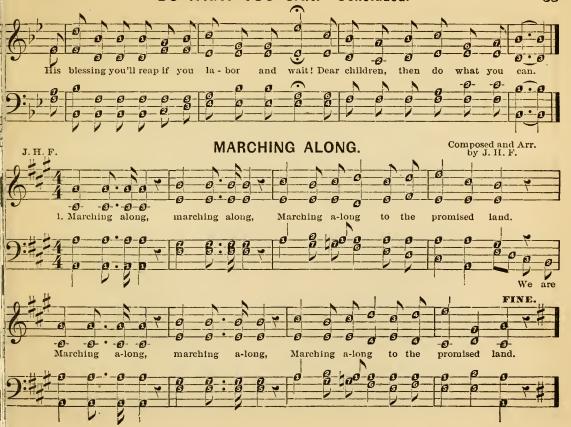








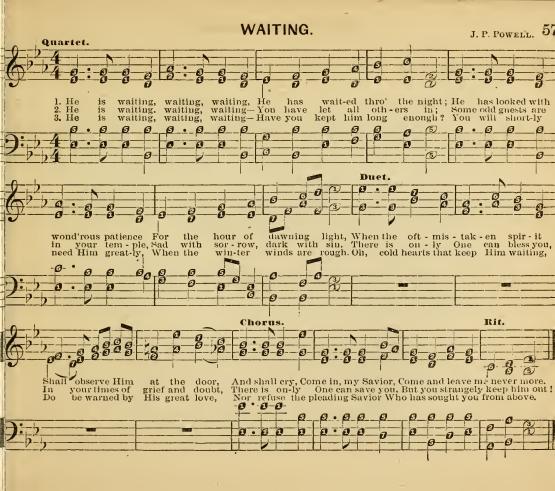






















rise; Let the Re-deem - - er's name be sung, Thro' ev'ry land, by ev'ry tongue rise; Let the Redeemer's name be sung, Thro' ev'ry land, by ev'ry tongue.



 Your lofty themes, ye mortals, bring, In songs of praise divinely sing; Salvation free aloud proclaim, And shout for joy the Savior's name. In every land begin the song,
 To every land the strains belong;
 In cheerful sounds all voices raise,
 And fill the world with loudest praise.

JENNIE M. FRY.

FORSAKE ME NOT.

J. H. F.



Forsake me not, O, God! Stand ever by my side, And thro' life's wild'ring, stormy paths, Be Thou my constant guide.



2. Forsake me not, O God!

Be ever, ever nigh;

And lead me by thine own right hand
Up to thy throne on high.

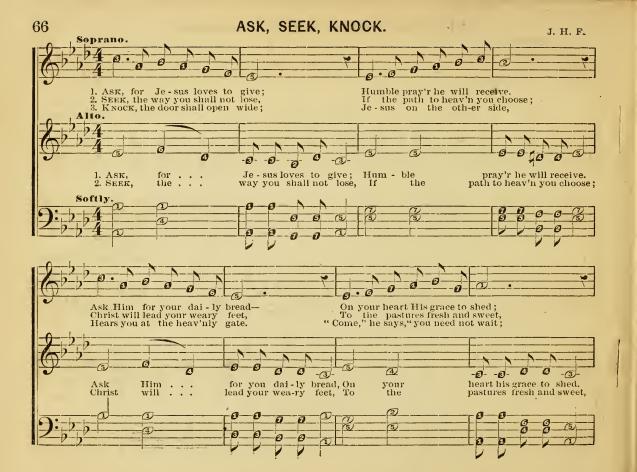
Forsake me not, O God!
 Let me thy servant be;
 Nor let me ever leave thy way
 Till I thy joys shall see.







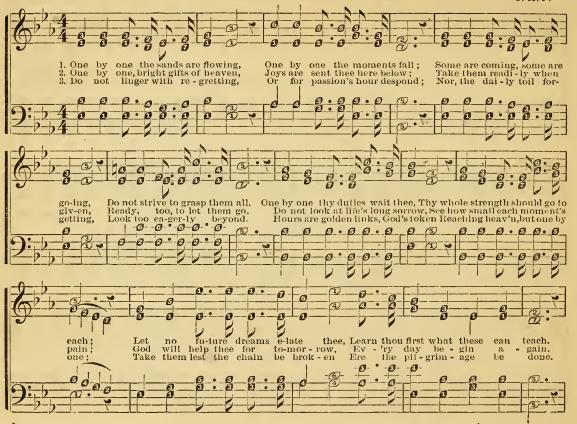


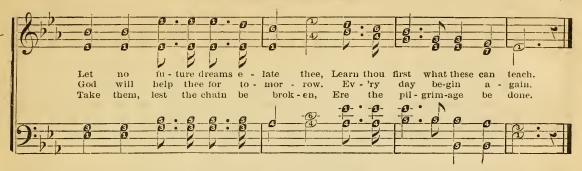












SINNER, COME.

J. P. POWELL.

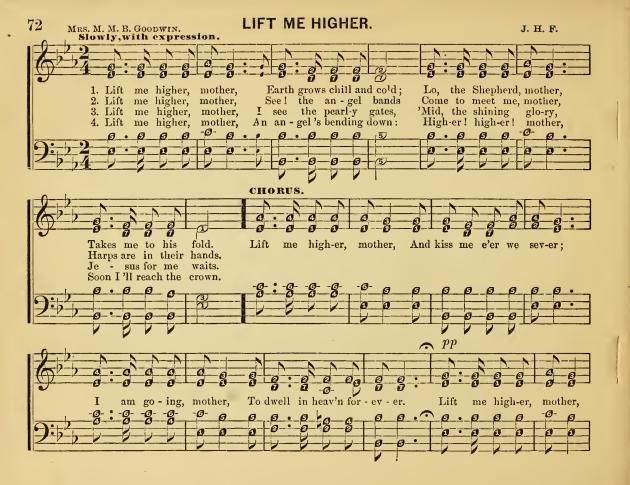


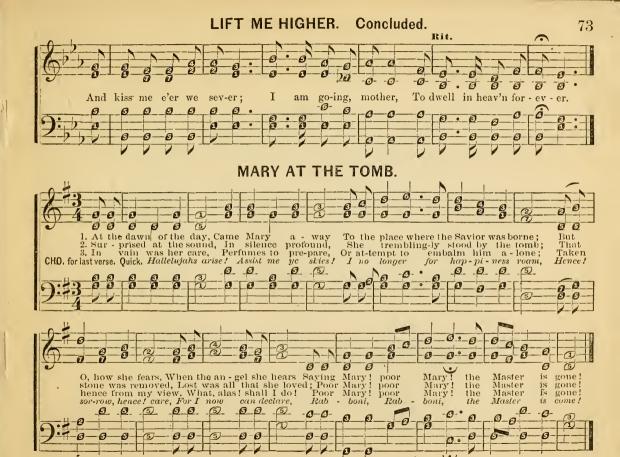
- 1. Sinner! come, 'mid thy gloom, All thy guilt confessing; Trembling now, contrite bow, Take the offered blessing.
- 2. Sinner! come, while there's room, While the feast is waiting; While the Lord, by his Word, Kindly is inviting.



Sinner! come, ere thy doom
 Shall be sealed forever!
 Now return, grieve and mourn,
 Flee to Christ, the Savior.

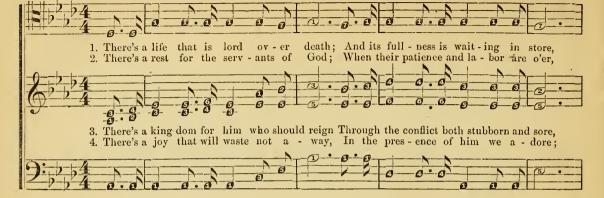
Sinner! come to thy home,
 High in heaven gleaming!
 To the sky lift thine eye,
 With true sorrow streaming.



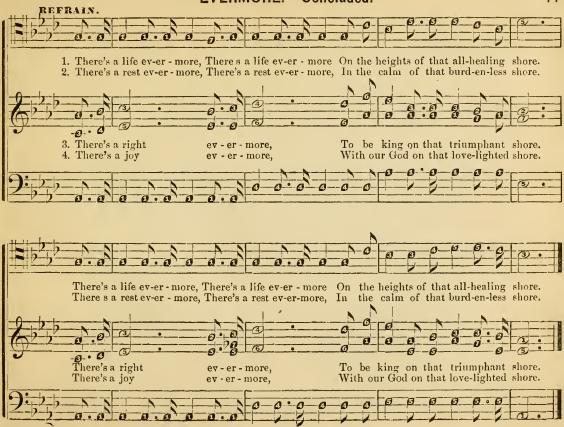






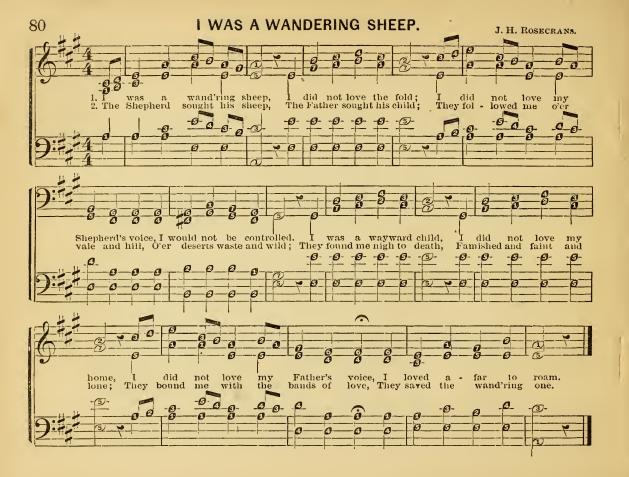














I WAS A WANDERING SHEEP. Concluded.

3. Jesus my Shepherd is,

'Twas he that loved my soul;

'Twas he that washed me in his blood,

'Twas he that made me whole;

'Twas he that sought the lost,

That found the wandering sheep,

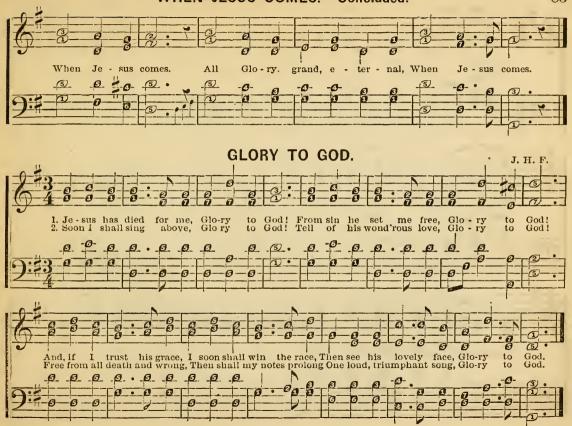
'Twas he that brought me to the fold,

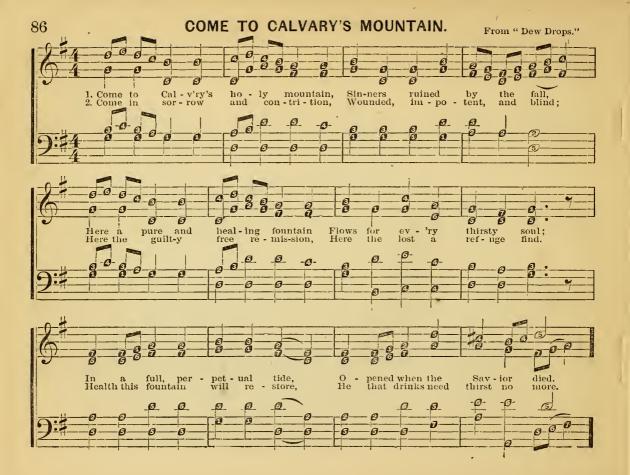
'Tis he that still doth keep.

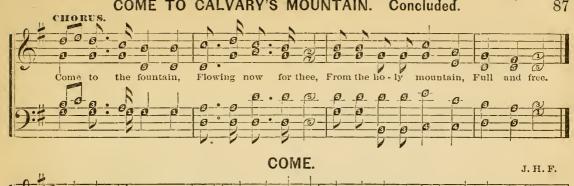


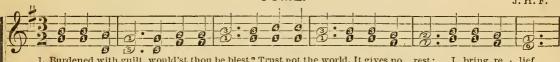












1. Burdened with guilt, would'st thou be blest? Trust not the world, It gives no rest; I bring re - lief at the Cross, Count all thy gains but empty dross; 2. Come, leave thy burden My grace re-pays

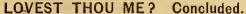




- 3. Come, hither bring thy boding fears, Thine aching heart, thy bursting tears, 'Tis mercy's voice salutes thine ears:
 - O trembling sinner, come, O come!
- 4. "The Spirit and the Bride say, come," Rejoicing saints re-echo, come! [come; Who faints, who thirsts, who will may Thy Savior bids thee come, O come!



89







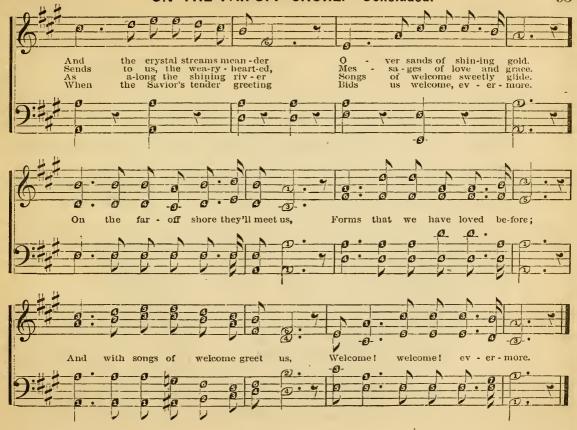


- All this day thy hand has led me, And I thank thee for thy care; Thon hast clothed me, warmed me, fed me, Listen to my evening prayer!

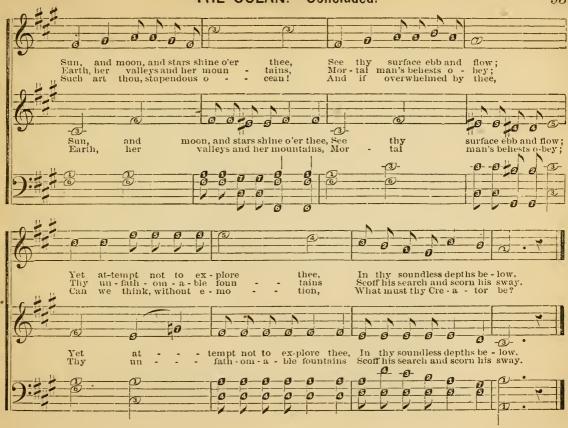


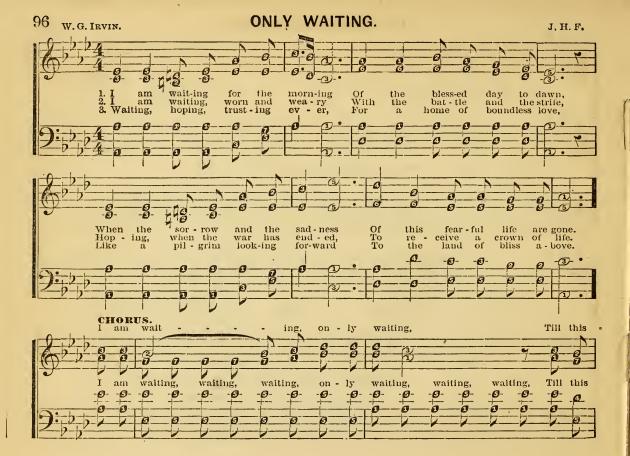
















Waiting for the sun to cheer me,
 With his pure, unmingled light,
 Waiting for the saints to greet me,
 In their robes of spotless white.
 I am waiting, etc.

Waiting for the golden city,
 Where the many mansions be;
 Listening for the happy welcome
 Of my Savior calling me.
 I am waiting, etc.





Of peace on earth, good will to men, Of peace, good will to men, Brings peace on earth, good will to men, Brings peace, good will to men.



3. Only the watching shepherds heard
The song the angels sing;
Only the wise men brought the Child
The gift of praise we bring.
Sing, let the echoes, loud and clear,
Be unforgotten when
The last-returning Christmas Eve
Brings peace, good will to men.

SHALL WE GATHER AT THE RIVER?

- Shall we gather at the river,
 Where bright angel feet have trod,
 With its crystal tide forever,
 Flowing by the throne of God?
- Cho.—Yes, we'll gather at the river,

 The beautiful, the beautiful river;

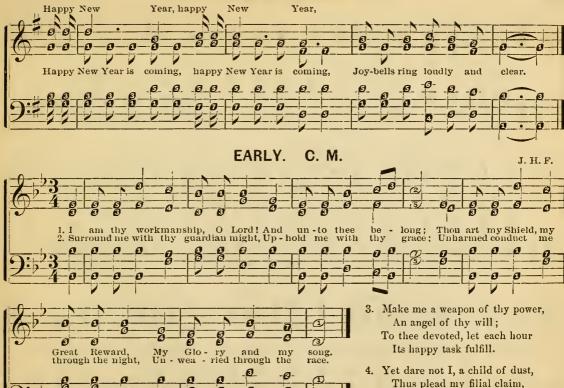
 Gather with the saints at the river,

 That flows by the throne of God.

- On the margin of the river,
 Washing up its silver spray,
 We will walk and worship ever,
 All the happy, golden day.
- Ere we reach the shining river,
 Lay we every burden down;
 Grace our spirits will deliver,
 And provide a robe and crown.



But as in him is all my trust Who bears a Savior's name.







cross the heaving plain; There they sing im - mor-tal prais-es, Glo-ry, glo-ry, is their theme.





And shall be till I die.

4. And when this lisping, stammering tongue
Lies silent in the grave,
Then in a nobler, sweeter song,

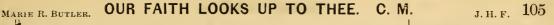
E'er since, by faith, I saw the stream
 Thy flowing wounds supply,
 Redeeming love has been my theme,

- Plunged in a gulf of dark despair, We wretched sinners lay, Without one cheerful beam of hope, Or spark of glimmering day.
- With pitying eyes the Prince of Grace
 Beheld our helpless grief;
 He saw, and oh! amazing love!
 He ran to our relief.

 Down from the shining seats above, With joyful haste he fled, Entered the grave in mortal flesh, And dwelt among the dead.

I'll sing thy power to save.

O! for this love let rocks and hills
 Their lasting silence break;
 And all harmonious human tongues
 The Savior's praises speak.







- Our slender fingers, Lord, we know, Sufficient are to do;
 If we would be omnipotent, We only need be true.
- On truth, where angels rest their feet, Lord, let us stand, and know How much like God, by loving him, A human soul may grow.

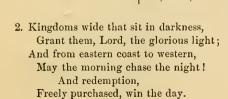
- Approach, my soul, the mercy seat,
 Where Jesus answers prayer;
 There humbly fall before his feet,
 For none can perish there.
- Thy promise is my only plea,
 With this I venture nigh;
 Thou callest burdened souls to thee,
 And such, O Lord, am I.

- Be thou my shield and hiding-place,
 That, sheltered near thy side,
 I may my fierce accuser face,
 And tell him "Thon hast died."
- 4. Oh, wondrous love, to bleed and die, To bear the cross and shame, That guilty sinners, such as I, Might plead thy precious name!



 Let us awake our joys, Strike up with cheerful voice, Each creature sing: Angels, begin the song; Mortals, the strain prolong, In accents sweet and strong, "Jesus is King!" Proclaim abroad his name,
 Tell of his matchless fame!
 What wonders done;
 Above, beneath, around,
 Let all the earth resound
 Till heav'n's high arch rebound,
 " Vict'ry is won."





Bless - ed jub' - lee, Bless-ed jub' - lee, Bless-ed jub'lee,

3. Fly abroad, thou mighty gospel!
Win and conquer! never cease,
May thy lasting wide dominion
Multiply and still increase!
Sway thy scepter,
Savior, all the world around!

Let

thy glo-rious morn - ing dawn.



O Life of life, pour in!
 Expel this death of sin;
 Awake true life within:
 O Life of life, pour in!
 Pour in, pour in,
 O Life of life, pour in!

O Love of love, flow in!
 This hateful root of sin
 Pluck up, destroy within:
 O Love of love, flow in!
 Flow in, flow in,
 O Love of love, flow in!





- 1. Children of the heavenly King, As ye journey, sweetly sing; Sing your Savior's worthy praise, Glorious in his works and ways.
- 2. Ye are traveling home to God, In the way the fathers trod; They are happy now, and ye Soon their happiness shall see.

- 3. Shout, ve little flock, and blest, You on Jesus' throne shall rest; There your seat is now prepared, There your kingdom and reward.
- 4. Lord, submissive make us go, Gladly leaving all below; Only thou our leader be, And we still will follow thee.





3. At peace with all the world, dear Lord, and thee, No fears my soul's unwavering faith can shake; All's well, whichever side the grave for me The morning light may break!

SELECT STANZAS.

1

Precious Bible! what a treasure Does the word of God afford! All I want for life or pleasure. Food and med'cine, shield and sword: Let the world account me poor, Having this I need no more. Food to which the world's a stran-Here my hungry soul enjoys; [ger, Of excess there is no danger-Though it fills, it never cloys: On a dying Christ I feed; He is meat and drink, indeed! In the hour of dark temptation, Satan can not make me yield; For the word of consolation Is to me a mighty shield: While the Scripture truths are sure, From his malice I'm secure.

2

Yes, for me, for me he careth,
With a brother's tender care;
Yes, with me, with me he shareth
Every burden, every fear.
Yes, o'er me, o'er me he watcheth,
Ceaseless watcheth, night and day;
Yes, e'en me, e'en me he snatcheth
From the perils of the way.
Yes, for me he standeth pleading
At the mercy-seat above;
Ever for me interceding;
Constant in untiring love

Thus I wait for his returning, Singing all the way to heaven; Such the joyful song of morning, Such the tranquil song of even.

3

Guide me, O thou great Jehovah,
Pilgrim thro' this barren land;
I am weak, but thou art mighty,
Hold me with thy powerful hand;
Bread of heaven,
Feed me till I want no mor?

Open thou the crystal fountain
Whence the healing waters flow;
Let the fiery, cloudy pillar,
Lead me all my journey through;
Strong Deliverer,
[shield.
Be thou still my strength and

When I tread the verge of Jordan,
Bid the swelling stream divide;
Death of death, and hell's destruction,
Land me safe on Canaan's side!
Songs of praises
I will ever give to thee.

4

All hail the power of Jesus' name; Let angels prostrate fall; Bring forth the royal diadem, And crown him Lord of all. Crown him, you martys of our God, Who from his altar call; Extol the stem of Jesse's rod, And crown him Lord of all.

Let every kindred, every tribe, On this terrestial ball, To him all majesty ascribe, And crown him Lord of all.

5

Alas! and did my Savior bleed?
And did my Sovereign die?
Would he devote that sacred head
For such a worm as I?

Was it for crimes that I had done
He grouned upon the tree?
Amazing pity! grace unknown!
And love beyond degree!

Well might the sun in darkness hide, And shut his glories in, When God's own Son was crucified For man the creature's sin.

Thus might I hide my blushing face While his dear cross appears, Dissolve my heart in thankfulness, And melt mine eyes to tears.

But drops of grief can ne'er repay
The debt of love I owe;
Here, Lord, I give myself away;
'T is all that I can do.

в

Rock of ages, cleft for me, Let me hide myself in thee; Let the water and the blood, From thy riven side which flowed, Be of sin the double cure; Cleanse me from its guilt and power.

Not the labor of my hands Can fulfill the law's demands; Could my zeal no respite know, Could my tears forever flow, All for sin could not atone; Thou must save, and thou alone.

Nothing in my hand I bring, Simply to thy cross 1 cling; Naked, come to thee for dress; Helpless, look to thee for grace; Foul, I to the fountain fly; Wash me, Savior, or I die.

While I draw this fleeting breath, When my heart-strings break in death, When I soar to worlds unknown, See thee on thy judgment throne, Rock of ages, cleft for me, Let me hide myself in thee.

1

How sweet, how heavenly is the sight,
When those that love the Lord,
In one another's peace delight,
And so fulfill the word.

When each can feel his brother's sigh, And with him bear a part; When sorrow flows from eye to eye, And joy from heart to heart. When free from envy, scorn, and pride, Our wishes all above, Each can his brother's failing hide, And show a brother's love.

When love, in one delightful stream,
Through every bosom flows;
When union sweet and dear esteem
In every action glows.

Love is the golden chain that binds
The happy souls above;
And he's an heir of heaven that finds
His bosom glow with love.

8

Blest be the tie that binds
Our hearts in christian love;
The fellowship of kindred minds
Is like to that above.

Before our Father's throne
We pour our ardent prayers;
Our fears, our hopes, our aims are one,
Our comforts and our cares.

We share our mutual woes, Our mutual burdens bear; And often for each other flows The sympathizing tear.

From sorrow, toil, and pain,
And sin, we shall be free;
And perfect love and friendship reign
Through all eternity.

9

My faith looks up to thee, Thou Lamb of Calvary, Savior divine Now hear me while I pray; Take all my guilt away: Oh, let me from this day. Be wholly thine. May thy rich grace impart Strength to my fainting heart; My zeal inspire: As thou hast died for me. Oh, may my love to thee Pure, warm, and changeless be-A living fire. When ends life's transient dream, When death's cold, sullen stream Shall o'er me roll; Blest Savior, then, in love, Fear and distress remove:

10

Oh, bear me safe above-

A ransomed soul.

From ev'ry stormy wind that blows. From every swelling tide of woes, There is a calm, a sure retreat, 'T is found beneath the mercy-seat. There is a place where Jesus sheds The oil of gladness on our heads, A place than all besides more sweet-It is the blood-bought mercy-seat. There is a scene where spirits blend, Where friend holds fellowship with friend: Though sundered far, by faith they meet Around one common mercy-seat. Ah! whither could we flee for aid. When tempted, desolate, dismayed: Or how the host of hell defeat, Had suffering souls no mercy-seat?

11

Sweet hour of prayer! sweet hour of prayer! That calls me from a world of care, And bids me, at my Father's throne, Make all my wants and wishes known; In seasons of distress and grief, My soul has often found relief, And oft escaped the tempter's snare, By thy return, sweet hour of prayer. Sweet hour of prayer! sweet hour of prayer! The joy I feel, the bliss I share, Of those whose anxious spirits burn " With strong desires for thy return. With such I hasten to the place Where God my Savior shows his face, And gladly take my station there, And wait for thee, sweet hour of prayer.

12

Triumphant Zion! lift thy head From dust, and darkness, and the dead! Tho' humbled long, awake at length, And gird thee with thy Savior's strength.

Put all thy beauteous garments on, And let thy excellence be known; Decked in the robes of righteousness, The world thy glories shall confess.

No more shall foes unclean invade, And fill thy hallowed walls with dread; No more shall hell's insulting host Their victory and thy sorrows boast.

God, from on high, has heard thy prayer: His hands thy ruins shall repair; Nor will thy watchful monarch cease To guard thee in eternal peace.

13

Welcome, delightful morn,
Thou day of sacred rest;
I hail thy kind return—
Lord, make these moments blest;
From the low train of mortal toys,
I soar to reach immortal joys.
Now may the King descend
And fill his throne with grace;
The scepter, Lord, extend,
While saints address thy face;

And learn to know and fear the Lord. 14

Let sinners feel thy quickening word,

My gracious Redeemer I love;
His praises aloud I 'll proclaim,
And join with the armies above,
To shout his adorable name.
To gaze on his glories divine
Shall be my eternal employ,
And feel them incessantly shine,
My boundless, ineffable joy.

You palaces, scepters, and crowns, Your pride with disdain I survey, Your pomps are but shadows and sounds, And pass in a moment away.

The crown that my Savior bestows
You permanent sun shall outshine;
My joy everlastingly flows—
My God, my Redeemer, is mine,

15

Come, we that love the Lord,
And let our joys be known;
Join in a song with sweet accord,
Aud thus surround the throne.

The sorrows of the mind
Be banished from this place!
Religion never was designed
To make our pleasures less.

The hill of Zion yields
A thousand sacred sweets,
Before we reach the heavenly fields
Or walk the golden streets.

Then let our songs abound,
And every tear be dry;
We're marching o'er this ballowed ground
To fairer worlds on high.

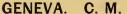
16

Nearer, my God, to thee,
Nearer to thee;
E'en tho' it be a cross
That raiseth me;
Still all my song shall be
Nearer, my God to thee,
Nearer to thee.

Tho' like the wanderer;
Daylight all gone,
Darkness be over me,
My rest a stone;
Yet in my dreams I'd be
Nearer, my God, to thee,
Nearer to thee.

There let the way appear Steps unto heaven; All that thou sendest me, In mercy given; Angels to beckon me Nearer, my God, to thee, Nearer to thee.









- 3. When in the slippery paths of youth
 With heedless steps I ran,
 Thine arm, unseen, conveyed me safe,
 And led me up to man.
- 4. Ten thousand thousand precious gifts
 My daily thanks employ,
 Nor is the least a cheerful heart
 That tastes those gifts with joy.
- 5. Through every period of my life
 Thy goodness I'll pursue;
 And after death, in distant worlds,
 The glorious theme renew.
- Through all eternity to thee A joyful song I'll raise; But oh! eternity's too short To utter all thy praise!

PRINCIPLES OF VOCAL MUSIC.

CHAPTER I.

GENERAL VIEW.

Songs of Glory would be incomplete to many without the principles of vocal music, so we will devote a few pages to rules and practical exercises.

We will depend largely on teachers or leaders to elaborate and illustrate more fully what is here given. A great deal is to be learned by imitation, which the teacher

must not forget.

1. The principles of musicare divided into four departments, popularly named: Rhythm, Metody, Harmony, and Dynamics; but we will call them Time, Melody, Harmony, and Style.

2. These four fundamental rules embrace the whole

science of music.

3. They are alike essential in becoming acquainted with the science.

4. Tones are the sounds which constitute music.

5. Notes are the characters used to represent tones.

6. The five lines on which the notes are written, are called the STAFF, and the lines across the staff are called BARS.

| | В | ar. | Bar. | Bar. | Double Bar. |
|--------|---|-----|------|------|-------------|
| Staff. | | | | | |

CHAPTER II.

TIME.

7. The department of Time embraces two items: Lengths of tones, and kinds of measures.

8. Tones have relative lengths, and are represented by

different kinds of Notes.

Length of Notes.

Whole Note. Half Note. Quarter Note. Eighth Note. Sixteenth.

Notice the whole note has no stem; half note is open faced with a stem; quarter note has a black face and a stem; eighth note has a black face and a stem and a hook; a sixteenth note has an additional hook.

9. RESTS are characters which represent silence, and correspond in length with notes, and are used instead of

notes in any part of a tune.

Length of Rests.

Whole Rest. Half Rest. Quarter Rest. Eighth Rest. Sixteenth.

Notice the whole rest sinks; the half rest floats; the quarter rest is like a reversed figure 7; eighth rest is like the figure 7, etc.

10. The whole note will be regarded as the standard in

reckoning the length of tones.

11. A whole note represents a tone as long as two half notes, or four quarter notes, or eight eighth notes, etc. Two quarter notes are sung in the time of one half note, and so on.

12. Any tone may be lengthened one-half by placing a dot after it, thus: * This is called a dotted quarter

note, and is equal to or or

13. Sometimes a tone is increased in duration three-fourths by placing two dots after the note.

14. Notes marked thus: 3 are prolonged "at pleas-

ure." The character over the note is called a Prolong.

15. Three notes marked thus: 3 are to be sung in

the time of two of the same kind. It is called a TRIPLET.

CHAPTER III.

TIME - CONTINUED.

16. Every piece of music is divided into equal parts, called Measures.

17. A measure is represented by the space between the bars.

18. Measures are divided into parts. One kind of measure has two parts, another kind of measure has three parts, etc.

19. Double Measure has two parts.

20. Triple Measure has three parts.

21. Quadruple Measure has four parts.

22. Sextuple Measure has six parts.23. Tri-triple Measure has nine parts.

24. In a song, the kind of measure is determined by feetly and gracefully.

two large figures at the beginning. These figures are called the Time Signature, or RHYTHMETICAL SIGNATURE.

25. The rhythmetical signatures in common use are:

26. The upper figure shows into how many parts the measure is divided, and the lower figure shows what kind of a note represents each part.

27. Thus, 4 means double measure, with a quarter

note for a part of a measure.

28. And 6 means sextuple measure, with an eighth

note for each part.

29. To assist the mind in computing the time of each measure, we have forms of marking time with the hand, called beating time.

30. The form used for Double time (double time or double measure means the same thing) is simply down, up. 31. The form used for beating Triple time is down, left,

р.

32. The form for Quadruple time is down, left, right, up.

33. The form for Sextuple time is down, up, when the music is lively, giving three parts of the measure to each beat. But if the music is slow, beat down, left, up, twice for each measure.

34. The form used for Tri-triple time is down, left, up,

giving three parts of the measure to each beat.

It is best for the hand to move about six inches for each beat, and to move quickly from one point to the other, so that the hand may rest at least one-half the time of the beat at the latter point.

Remember it is beating time, not simply moving the

hand.

It is indispensably necessary for every singer to be able to beat time, and the three foregoing forms should be perseveringly practiced till they can be performed perfectly and gracefully. If, at the beginning of the study of music, students master this part of the science, it will be, ever after, a source of great pleasure, and of incalculable advantage

in note reading.

It is a good plan to change the form of words at times. After practicing down, up, down, up, etc., introduce the word and after the word designating the beat, thus: down, and, up, and, down, and, up, and, etc.,—the hand being motionless at the latter point of the beat, while the and is being said. This is especially advantageous previous to singing an exercise which has two notes to a beat.

CHAPTER IV.

TIME -- CONTINUED.

35. ACCENT must be studied carefully and understood thoroughly before good time can be kept.

36. To accent a tone is to give to it more stress of voice-

more weight—than others.

37. Different kinds of time are formed by different modes of accenting.

38. Accepting is to the ear what marking time with the

hand is to the eye.

39. The ear detects the kind of time sung by the man-

ner in which it is accented.

40. Each kind of measure has its characteristic accent, or accents, which make it differ from any of the other kinds of measures.

41. In double measure the first part (or downward)

beat) is accented; the second part is not.

42. In triple measure the first part of the measure is accented, the other two are not, excepting when there are two notes on the first part.

43. When two tones are sung to the first part of triple measure, the first tone and the third tone receive accents, interval.

(or the first part of the down beat is accented, also the left beat is accented.)

44. In quadruple measure there are two accents. The first, and heavier accent, is on the *first* part of the measure, and a secondary accent is on the *third* part. (Or,

the down and right beats are accented.)

45. In sextuple measure the first and heavier accent is on the *first* part of the measure, and a secondary accent on the *fourth* part. (Or, when you beat two beats to the measure, both beats are accented.)

46. Tri-triple measure has three accents, which occur respectively on the *first*, *fourth*, and *seventh* parts of the measure, with degrees of force as *heavy*, *light*, and *lighter*.

47. When one tone continues over two accented parts

of the measure, it is accented but once.

48. Sometimes the regular accent of a measure is broken up. It is then called Syncopation.

CHAPTER V.

MELODY.

49. Melody treats of the pitch and succession of tones.

50. Seven tones are used in music.

51. When the seven tones are given in succession, and the first repeated after the seventh, it is called the SCALE.

52. The first seven numerals are used as notes to rep-

resent the tones of the scale.

53. The first stands for the lowest, the second for the next higher, etc.

54. The sounds of the scale are named Do, Ra, Me, Fa,

Sol, La, Se, Do.

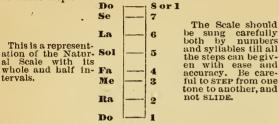
55. The sounds are at unequal distances from each other.

56. The distance from one tone to another is called an interval.

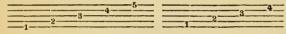
57. The two small steps between 3 and 4, and 7, and 8, are called half intervals—sometimes half steps.

58. All the other larger steps are called whole intervals,

or whole steps.



59. Each line and space of the staff is reckoned as a degree.



60. Each line and each space is counted from the lowest.

61. Taken together, they make nine degrees.

62. When more degrees are needed, on which to place additional notes, lines are added above and below, called Added Lines. Example:

63. The degrees of the staff are named from the first seven letters of the alphabet: A, B, C, D, E, F, G.

64. Clefs are characters placed upon the staff to show

the particular location of letters.

65. Three clefs are in common use — the G clef, C clef, and the F clef:



66. The G, or Soprano clef, fixes the sound of G upon the second line.

67. The C, or Tenor clef, fixes the sound of C on the third space, representing the letters in the same position as the G clef, but an octave lower in pitch.

68. The F, or Base clef, locates F on the fourth line.



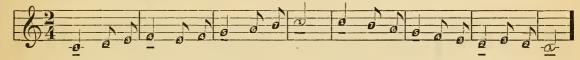
The following Examples illustrate all the foregoing rules. These examples show all the kinds of measures in common use, and the simplest varieties of these measures. The accented notes are underscored thus:

PRACTICAL EXERCISES.

Sol-Fa these Exercises, beating the time always. Soon as possible use the syllable La exclusively EXERCISE 1. Double Measure.



EXERCISE 2. Double Measure.



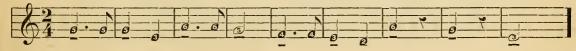
EXERCISE 3. Double Measure.



EXERCISE 4. Double Measure.



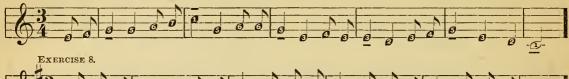
EXERCISE 5. Double Measure.

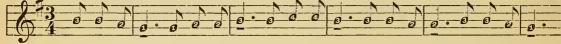


EXERCISE 6. Triple Measure, one accent in each measure.



EXERCISE 7. Triple Measure, one accent. The second part in measures like these are almost as heavy as the first.





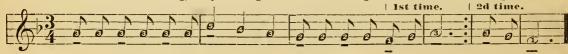
EXERCISE 9. Triple Measure, two accents.

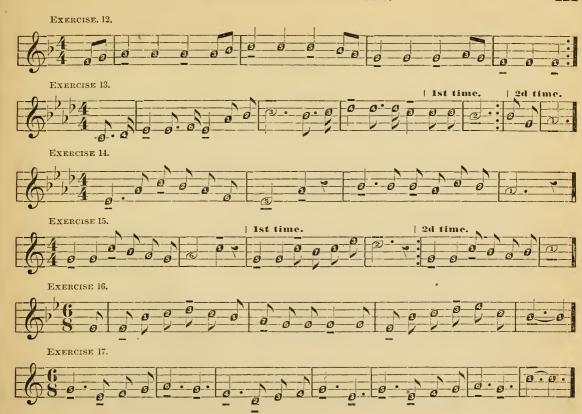


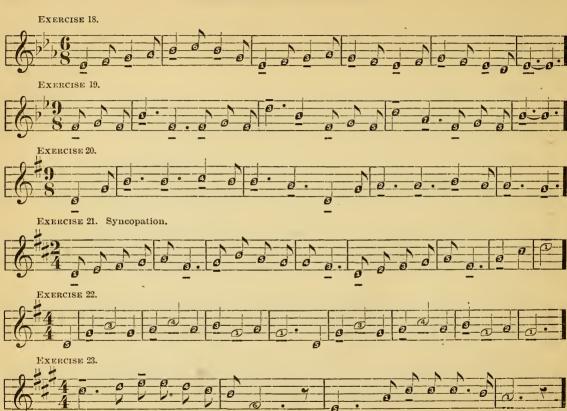
EXERCISE 10.



EXERCISE 11. In the following, every other eighth note receives a slight accent—the first the strongest.







CHAPTER VI.

MAJOR, MINOR, AND CHROMATIC SCALES.

69. INTERVALS of the seale are designated as seconds, thirds, fourths, etc., always reckoning the first, last, and intermediate degrees; for instance, a fifth includes any given tone, another fifth above it, and all that intervene.

70. The scale in Chapter V is most commonly used;

but two other forms are sometimes used.

| I. Major. | II. Minor. | III. Chromatic. | |
|--------------------|-------------------|---|--|
| Do Se 7 La 6 Sol 5 | La 8 Sol 7 Fa 6 5 | Do Se 7 La 6 Sol 5 | |
| Fa Jie 3 Ra 2 Do 1 | Ra 4 Do 3 2 La 1 | Fa He | |

71. The first is ealled the Diatonic Major Scale, and consists of whole and half intervals. The natural scale the same as represented before.

72. In the major scale, there are two whole intervals

between 1 and 3.

73. The second is called Minor, because there is but an interval and a half between 1 and 3.

74. In the major, the half intervals occur between 3 and

4, and 7 and 8.

75. In the minor, they are between 2 and 3, and 5 and 6.

76. Music written according to the major, sounds lively and grand, while that of the minor is mournful and plaintive; and for this reason the two forms of the octave are called Grand and Plaintive.

77. The minor is usually written a third lower than the major, with 6 as the first note, 7 the second, 1 as the third,

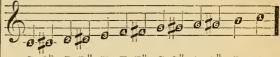
etc.

The relative major and minor keys are one-third apart, but have the same number of flats or sharps as the signature of the key.

78. The Chromatic Scale is produced by adding a tone between each whole interval of the major or minor scales which are represented by sharps (#) or flats (2).

Thus, sharp 1 (#1) represents a tone a half step higher than 1, sharp 2 (#2) a tone a half step higher than 2, etc.; flat 7 (27) represents a tone a half step lower than 7, and flat 6 (26) a tone a half step lower than 6, and so on.

CHROMATIC SCALE ASCENDING.



C C# D D# E F F# G G# A A# B C
Do De Ra Re Me Fa Fe Sol Se La Le Se Do

CHROMATIC SCALE DESCENDING.



79. It will be seen from the above that the names of the syllables are changed when applied to notes sharped or flatted.

CHAPTER VII.

PRACTICAL EXERCISES.

80. The sharps or flats placed at the beginning of a tune or exercise, are called the Signature of the key.

81. A sharp or flat occurring before a note in a tune is called an Accidental, and changes all the notes of the same pitch in the measure.

83. A NATURAL (\$\dagger\$) is used to counteract the influence of a sharp or flat which has been previously used.

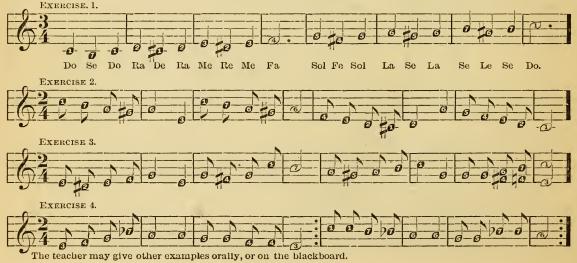
83. Sometimes a natural occurs when no accidental pre-

cedes it. It then refers to the signature.

Sometimes an Accidental changes the key temporarily, in such case the numerals are changed to suit the new key. The effect of a Double sharp (×) or Double flat (22) is the same as a sharp or flat only, to the singer.

PRACTICAL EXERCISES.

It is necessary for singers to be able to sing chromatic intervals, especially sharp 4, sharp 5, sharp 1, and sharp 2; flat 7, and flat 3. After the Natural Scale is perfectly famillar, these new intervals can be easily learned. It is not necessary to sing the Chromatic Scale ascending and descending; but learn the intervals from exercises like the following.



CHAPTER VIII.

TRANSPOSITION OF THE SCALE.

There is, perhaps, no one item in the science of music which discourages pupils so much as the transposition of the scale. For the vocal musician it is very hard to understand, and if the whys and wherefores are once learned, they are very often soon forgotten, because they are of no practical benefit to the singer. The only things necessary to learn are, the letters on the staff; the signatures of the keys; the position of the scale on the staff in the different keys, and the art of pitching the scale in those keys.

84. The position of the letters on the staff is fixed, and the location of each letter must be learned so as to be pointed out readily when called for, especially the letters of the G staff. Remember the letters never change their position—the second line is always G, where the G clef

is used.

85. The position of the scale is fixed by the sharps or flats at the beginning.

86. Transposing the scale is changing its position on

the staff.

87. Do, or 1 of the scale is the governing note—the Key-Note.

88. To speak of the key of C, means that 1 of the scale is on C. The key of G means that 1 of the scale is on G, etc.

- 89. A tuning-fork, or other instrument, is used to give the sound of C. By descending the scale from this letter C, thus: C, B, A, G, F, E, D, C, you have the pitch of all the letters, and either of them may be taken for a keynote.
- 90. When there is no signature to a tune, (no sharps or flats at the beginning,) it is in the key of C.
 - 91. One sharp shows the key of G. 92. Two sharps show the key of D.
 - 93. Three sharps show the key of A.
 - 94. Four sharps show the key of E.

95. One flat shows the key of F.

96. Two flats show the key of B2.

97. Three flats show the key of E2. 98. Four flats show the key of A2.

99. The position of the scale in the key of B2 is the same as it would be in the key of B; but Do is pitched a half step lower than B.

100. The key of E2 is the same position as the key of

E; but pitched a half step lower.

The teacher may illustrate, on the blackboard, the transposition of the scale into all the keys, and the logic connected with it, where it is desired; but in most cases it is a loss of so much time.

CHAPTER IX.

HARMONY.

101. Voices are divided into Four classes, as follows: Base, low male voices; Tenor, high male voices; Alto, low female voices; Soprano, high female voices.

102. Female voices are really an octave higher than male voices, when they seemingly give the same sound.

103. Church music is usually written in four parts,

adapted to the four classes of voices named.

89. A tuning-fork, or other instrument, is used to give lowest to the highest, is, 1. Base; 2. Tenor; 3. Alto; 4. te sound of C. By descending the scale from this letter Soprano.

105. When two parts are written on the Base clef, the lower notes are Base, and the upper notes Tenor; and when two parts are written on the Soprano clef, the lower notes are Alto, and the upper notes Soprano.

106. When each part is written on a separate staff, the parts are usually in the following order, counting up from

the lowest: Base, Soprano, Alto, Tenor.

107. The Base should be sung by low male voices, the Tenor by high male voices, Alto by low female voices, and

boys before their voices change; and the Soprano, which is really the tune, by high female voices.

108. Harmony consists of a correct succession of prop-

erly constructed chords.

109. Any combination of two or more tones make a chord, and chords are divided into two classes—Concord and Discord.

110. The Concord is agreeable to the ear, and is formed by the union of any two or more tones which are an interval and a half, or more than an interval and a half apart.

111. The Discord is disagreeable to the ear, and is formed by combining sounds which are less than an in-

terval and a half apart.

112. The Common Concord consists of 1, 3, 5, to which 8 may be added. Any other sounds of the scale, which bear the same relation to each other, constitute the same chord.

113. The chord founded on 1 of the scale, thus: 1, 3, 5, is called the Tonic Chord, and is most often used.

114. The chord founded on 4, thus: 4, 6, 1, is called

the Subdominant Chord.

115. The chord founded on 5, thus: 5, 7, 2, is called the Dominant Chord. When 4 is added, called the Chord of the Seventh.

CHAPTER. X.

STYLE, OR DYNAMICS.

116. Sounds may be uttered with Five degrees of force, and the same principal may be applied to a whole strain.

117. When a tone, or a strain, is to be sung with an ordinary or medium degree of force, it is marked *Medium*, or m; if loud, it is marked *Forte*, or f; if very loud, *Fortissimo*, or ff.

118. When a tone, or a strain, is to be sung softly, it is marked *piano*, or *p*; when very soft, it is marked *pianissino*, or *pp*.

119. Sometimes a strain is marked mp., mezzo piano, moderately soft; or mf., mezzo forte, moderately loud.

120. The Explosive, or Sforzando, marked sf., or sfz., or , implies that the tone over which it is written should

be given with strong emphasis.

121. The tie, or slur, generally indicates that the notes thus connected together are to be sung to a single syllable of words, but sometimes it shows that the notes are to be sung in a smooth, gliding manner, called Legato. When the hooks on the stems of the notes connect them together, they are sung just as if the slur were used.

122. Notes marked Staccato, are to be sung in

detached, distinct style; dots over the notes indicate distinctness of utterance, but not not so much as staccato, called Murcato.

123. A row of dots across the staff shows a repeat. D. C. means that the first strain is to be sung; and Dal Seg., or D. S., signifies, repeat from the sign X to the word end, or fine.

124. The word Ritard, or Rit., signifies gradually slower; it is sometimes marked Rallentando, Lentando, or Slen-

tando, or their abbreviations.

125. When a tone commences, continues, and ends, with an equal degree of force, it is called an Organ Tone, marked thus:

126. When a strain is to be sung with increasing force, it is marked Cres., or Crescendo, or _____; and when it is to be sung with decreasing force, it is marked Dim., or Diminuendo, or ____. The union of Cres. and Dim. make the swell, marked _____.

127. Small notes are sometimes immediately before or after the large ones, which are called passing notes, or Appoggiatura. They or to be sung lightly, taking a little

time from the essential notes, giving opportunity for the gliding style.

128. A rapid alternation of a tone with the next above

it, is called a Shake, or Trill.

129. A rapid alternation of a tone with the one both

above and below it, is called a Turn.

130. Where commas and other marks for pauses occur, they should be observed by taking a small amount of time from the tones. In chanting, pauses claim special attention.

131. Accent and emphasis should be carefully observed

in singing, just as in reading or speaking.

132. In ending a line of poetry, and especially at the end of a verse or chorus, the last word should be well spoken.

133. The next to the last word, or syllable, like all words without emphasis or accent, should be short and soft.

134. The vowel sounds should be uttered in open, clear style, and occupy the whole time of the tone, except what is necessary to speak the Consonants distinctly.

135. Never try to sing the Consonant or Atonic sounds in a word; they are to be spoken, and the Vowel, or Tonic

sounds are to be sung.

136. Cultivation of the voice demands an exercise of Speaking and Singing, so as to know definitely how to articulate and enunciate each element, syllable, and word, and with a clear and easy style of utterance, exhibit to the hearer the sentiment and intention of the piece, as understood by the singer.

GENERAL INDEX.

| A Beautiful Land 50 | From All that Dwell 60 | Let every heart 102 | Shall we meet 69 |
|---------------------------------|---|--------------------------------|------------------------------|
| A guardian angel 15 | From Sun to Sun 56 | Let them come to me 9 | Shall we gather 9 |
| A Home Above 47 | From every stormy 112 | Let us awake 106 | Sing his Glory |
| All hail the 111 | | Lift me Higher 72: | Sing of Jesus, |
| Alas, and did 111 | Gently Lead Us 78 | Like Jesus 16 | Sing of the One' |
| Almost two thousand 98 | Gladly Sing 8 | Little beams of 39 | Sinner, Come 7 |
| Amidst the cheerful 79 | Glory, glory everlasting 4 | Little Child's Song 12 | Song of Christmas Eve 98 |
| Anywhere 25 | Glory Hallelnjah 42 | Little Song 39 | Song of Praise 48 |
| Any little corner 25 | Glory to God 85 | Long ago in old 30 | Sow the Seed 2: |
| As our day shall 63 | Glory to God on high 106 | Lord and Savior, Hear Us 19 | Sowing in the morning 29 |
| Approach my soul 105 | God is Love 5 | Lord's Day Morning 10 | Sweet hour of prayer 113 |
| Ask, Seek, Knock 66 | Golden Ways 68 | Lovest thou me? 88 | |
| At the dawn of the 73 | Go work in my vineyard 28 | | Tell it Him in Song 4 |
| | Go with me, Mother 74 | Marching Along 53 | Tell me the Old Story 3: |
| Beautiful Land 50 | Guardian Angels 15 | Mary at the Tomb 73 | The Accepted Time 79 |
| Beautiful River of Life 34 | Guide me, O thou Ill | More than father 88 | The Children's Jubilee 51 |
| Beautiful, sublime and 94 | , | My Bible tells me so 12 | The day is ended 110 |
| Be a Christian 31 | Happy angels, still you 6 | My rest is in heaven 90 | The Good Ship Faith 22 |
| Because he Loves me so 21 | Happy Home 38 | My gracious Redeemer 113 | The Harvest is Sure 48 |
| Blessed Jesus 14 | Haffield 109 | My faith looks up 112 | The Heavenly Shore 58 |
| Blest be the tie 112 | Heavenly Mansions 82 | • | The Land of Light 75 |
| Brethren, when this 75 | Hear the gentle Shepherd 9 | Nearer, my God, to thee 113 | The Land Celestial 36 |
| Bringing in the Sheaves. 29 | He is waiting 57 | New Year's Eve 100 | The New "Over There" 64 |
| | He that goeth forth 27 | Ninde 104 | The olden prophets 68 |
| Caulfield 103 | Herald | | The Ocean 94 |
| Children of the heavenly 109 | Holy and Beautiful 18 | O Idler, go work 28 | The Savior Ever Near 26 |
| Child's Evening Song 89 | How happy the children. 58 | O Jesus, let a little child 12 | The Sunday School II |
| Christ loved little children 12 | Hosanna be the children's 51 | O'er the gloomy 107 | This I did for Thee 17 |
| Cling to Jesus 33 | How sweet, how heav'nly 112 | O light of light 108 | Tho' a Child, I Come 24 |
| Come and be a Christian. 31 | | O mother, will you go?, 74 | There are mansions 82 |
| Come 87 | I am so glad 40 | One by One 70 | There is a tountain 104 |
| Come to Calvary's Mount 86 | I am thy wormanship 101 | Only Waiting 96 | There is a land celestial 36 |
| Come to Sunday School 11 | I am waiting 96 | On the banks of 34 | There Shall I Rest 90 |
| Come, sit by me 32 | I gave my life to thee 17 | On the Far-off Shore 92 | There's a beautiful land 59 |
| Come, we that love 113 | I have a home 47 | O Savior, loving 43 | There's a life that is 76 |
| Contentment 62 | If you find yourself 23 | Our Cry 108 | There's a ship upon 22 |
| | I love to hear the story 21 | Our Faith Looks up 105 | They have reached 64 |
| Dark and thorny 103 | I love to think of Jesus 16 | Our Leader 20 | Thy Will be Done 55 |
| Dear Savior, ever at 26 | Is it Right? 23 | | Triumphant Zion 113 |
| Don't think there's 52 | Is Jesus a Shepherd? 20 | Patience 46 | • |
| Down life's dark vale 84 | In that world 38 | Payne 102 | Waiting 57 |
| Do What you Can 52 | I want to work 41 | Pendleton 83 | We All might do Good 35 |
| · · | I want to be 37 | Plunged in a gulf 104 | We Shall Mect 75 |
| Early 101 | I was a wandering sheep 80 | Praise 106 | Welcome, delightful 118 |
| Ending Day 110 | I will ever cling 33 | Praise God, I've found 81 | We've enlisted in a war 42 |
| Evermore 76 | | Precious Bible 111 | When Jesus Comes 84 |
| | Jesus 41 | Prince of Peace 109 | When the morn of life 62 |
| Fair and bright the 10 | Jesus has died for me 85 | | When to thee who hast 19 |
| Follow Me 30 | Jesus is Mine 81 | Rivers of Song 7 | When we rise 56 |
| For pain or for pleasure 48 | Jesus Loves even Me 40 | Rock of Ages 112 | Who was in the manger 11 |
| Forsake Me Not 61 | Jesus, tender shepherd 89 | | Yes, for me he careth 111 |
| Para | • | • | |







THE SINGING CLASS BOOK Now Ready! IOYFUL NOTES.

(IN NOTATION LIKE SONGS OF GLORY.)

This new book contains lessons, exercises and everything calculated to make the singing class interesting. The songs are new and charming. Examine Joyful Notes before you supply your class.

Price 50 cts. per copy; \$4.80 per doz. by express; \$6.00 per doz. by mail.

FILLMORE BROS., Publishers,

CINCINNATI.

HOURS OF SONG.

(IN ROUND NOTES.)

It contains progressive studies for the class, and a collection of the prettiest glees, tunes, and anthems ever published.

Price per Single Copy, 50 cents; \$4.50 per doz. by express; \$6.00 per doz. (post raid) by mail. Address

FILLMORE BROS., Publishers,

CINCINNATI.

Now READY! Songs for Wee Ones.

This little book is designed for the infant classes in our Sunday-schools. It will contain over sixty pages of new songs for the little children, written in one and two parts in the figured notes, and will be illustrated with pretty little pictures. We are certain the little folks will be captivated with it.

Sample copy, 20 cents; \$3 per dozen.

ROSECRANS'

Hightning Music Reader.

BY J. H. ROSECRANS.

This is a collection of fine Solos and Choruses, with organ or piano accompaniment; also Glees and Social Songs adapted to parlor and concert uses. It contains a simple method for learning to read notes at sight. (Printed in plain, round notes.)

Price, 60 cents; \$6 per dozen.

Published by FILLMORE BROS., Cincinnati, O.